All For One, and One For All

ALLIED THEATRICAL

MOTION PICTURE

AND MUSIC TEAM

ANNOUNCES FOR THE

Y. M. C. A .- Y. W. C. A .- Nat'l Catholic War Council-Jewish Welfare

Board-War Camp Community Service-American Library Association

agencies and hotel stands. No war tax.

## WHERE'S THE DUCK NOW?



TWINS THE NASH "EVERYTHING" at the HIPPODROME

HE SAVING GRACE, the com- | Hogg (irritably)-There, what did I edy by C. Haddon Chambers in 'tell you? The butcher started it, and which Cyril Maude and his company are appearing at the Empire Theatre, contains a scene near the beginning of the first act important because it shows the condition out of

which the story of the play grows. The curtain goes up on the dining pence? Where would I get five and come of Blinn Corbett's cottage near threepence? Why, it's a fortune! room of Blinn Corbett's cottage near London. The butler, Hogg, and the snaid. Parsons, are laying the table for dinner, and their conversation in- in the oven forms the audience that Blina himself is an ex-army officer who has lost his commission because he once eloped with his colonel's wife, whom he has since married. Money is a scarce bite you, Make him confortable.. Give iodity in the house and the butcher has refused to give any further credit. So the maid has gone to the poulterer for a duck for the dinner that is about to take place at which the guest is to be a wealthy young man-Guildford by name-who may possibly marry Susan Blaine, Mrs. Corbett's pretty niece, and so repair the family fortunes.

There is a knock at the door and Parsons goes out, returning in a few Parsons-It's Simpkins's boy with

Hogg-Good. Parsons-And he won't leave ! without the money.

AMUSEMENTS.

BROADWAY THEATRE, B'way at 41st St. Y

AFTER THE WAR! what effect will suspicion have?

'SUSPICION"

GRACE DAVISON WARREN COOK WILMUTH MERKYL

A Drama of To-day STARTING TO-DAY

UNPRECEDENTED IN FILM ANNALS! CHARLES CHAPLIN in "SHOULDER ARMS"

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PARIS, 1918 Nov. 17-18
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WARTIME ITALY Dec. 1-2
LONDON, 1918 Dec. 8-9
WARTIME ENGLAND Dec. 15-16 COURSE SALE TO-MOT . S5 S4 S3 52.50 BINGLE TICKETS ON SALE TUESDAY

INSTITUT FRANCAIS AUX ETATS-UNIS 899 3th Avenue (at 48th Street). NOVEMBER 12th, 1918, at 4 P. M.,

Lecture, "La Guerre et la Question de l'Argent," by Mansleur ANDRE CHERADAME, author of "Pan-German Plot Unmasked." NOVEMBER 16th, 1918, at 11 A. M.,

Monsiour CHARLES KOECHLIN,

use in shirking it. You know very well if the boy goes back without the money or the duck Simpkins 'li be round here in no time-probably in drink and ready to give the whole show away—then goodby to Miss Susie's chances. (Enter Corbett.) Hogg (not seeing Mr. Corbett-still irritably)-I tell you that I haven't the money, so there's an end of it.

Mr. Corbett—End of what?

pardon, sir. A little difficulty in the

Mr. Corbett-Tell me about Parsons.

Parsons-I'm very sorry sir, Simpkins, the poulterer, gave his boy orders not to leave the duck unless we paid ready money—five and threepence.

Mr. Corbett — Simpkins: Why, I shook hands with Simpkins and asked after his wife before a lot of people only the day before yesterday.

Hogg-Trades people are very un-Mr. Corbett-Where's the duck now? Parsons-In the oven, sir, Mr. Corbett (cheerfully)-Well, that's

all right. Parsons- Excuse me, sir, but Simpkins is a very objectionable person and I-I thought there might be reasons for avoiding any unpleasantness to-night. Mr. Corbett (thoughtfully)-Humph!

Quite right. Well, Hogg, you'd better Parsons-That's what I was telling

haven't. The only cash I've got is one and ninepence. Mr. Corbett-One and nine from fiv and three leaves three and six. How

much have you, Parsons? Parsons-Nothing, sir. Mr. Corbett-Oh, you must have counted? (Enter Mrs. Corbett.) Mrs. Corbett-Everything going all

Hogg (very cross)-What do you right? Mr. Corbett-No, Simpkins won't leave the duck without the money. Parsons (inexorably)-Five and Mrs. Corbett-But he must know Hogg (crosser still)-Five and threehe'll be paid—some time.

Mr. Corbett-Of course he mus know he'll be paid-some time. Mrs. Corbett-I always disliked that man. He drinks. Mr. Corbett-Good old sport.

Mrs. Corbett-Well, I suppose Hogg

Hogg-Well, that's all right. What's had better pay him, Hogg (quickly)-Excuse me, ma'am. Parsons-The boy's waiting for the Hogg-Well, let him wait. He won't Mrs. Corbett-Do me up. please, artist as well as to the producer, since Blinn. (She crosses to him and takes Mp. Paus makes his bow as a scenic

buttons her bodice at the back.)

AMUSEMENTS AMUSEMENTS.

him that wooden chair with the broken the shawl from her shoulders. Corbett

Mr. Corbett-Simpkins might take it the illustrator was engaged chiefly and in Minneapolis, and his first work was Mrs. Corbett-Where's the duck

Parsons-In the oven, ma'am Mrs. Corbett (cheerfully)-Well, that's all right.

Mr. Corbett-Wrong again, my dear. Simplified is a quarrelsome person with peculiarly loud voice. Mrs. Corbett-How horrid. Mr. Corbett (significantly)-And we

have a guest. Mrs. Corbett-Yes, I know. It's most provoking. Mr. Corbett-I thought that perhaps

-- (this insinuatingly as he still buttons her dress. She gives him s quick indignant look over her shoul-

Parsons-Yes, ma'ami

Mrs. Corbett-Parsons, you will find a two shilling piece in my manicure

Mrs. Corbett (quickly)-What do you mean? I left one there. Mr. Corbett (coolly)-I didn't. "frs, Corbett (indignantly)-You-

Ar. Corbett (soothingly)-I had telegrams to send. Mrs. Corbett-Oh! (with resigna-

Well, that's that! Mr., Corbett-Meanwhile the bird I hope she's stuffed the damned thing. There's no good standing there scratching your head, Hogg. What do you

Hogg-I was thinking, sir, that perhaps Miss Susan would have an idea Mrs. Corbett (brightening up)-Ah! Mr. Corbett-Or money. I suspect Susie of savings. I followed her for two hours the other day, to make Hogg—I'm very sorry, but I haven't sure, but she was too clever for me, the money, Mr. Corbett—really, I Mrs. Corbett—Hogg, call Miss Susa Mrs. Corbett-Hogg, call Miss Susan.

Hogs-Yes, ma'am Mrs. Corbett-Thank God, there is one brainy person in the house.

Mr. Corbett—Darling, you flatter me

## THE AMES SCENERY.

When Winthrop Ames selected an artist to design the scenery for "The Betrothal." Maeterlinck's sequel to "The Blue Bird," he had in mind the very special qualifications for the work exhibited by Herbert Paus, the decorative illustrator. When the new Maeter-linck play is shown for the first time on any stage at the Shubert Theatre on November 14 it will be seen that the artistic judgment of the director of the Little Theatre was sound, as usual. Herbert Paus may be said to be the Jekyll-Hyde of his craft; but it was not this protean talent which inspired Mr. Corbett-Hogg's only got one his being selected by Mr. Ames for most important task-important to the

At the outbreak of the present war

AMUSEMENTS

designer in "The Betrothal."

lucratively in making pictures for chil- in pen and ink studies. Later he was dren's story books. It was be who instructed by Robert Henri and V. F. contributed the lovely drawings for Du Mond in New York. At 16 he was Mme. Georgette Le Blanc Maeter- employed at the St. Paul Pionecr linck's book about "The Blue Bird," Press and endured the grind of porwritten for children and based upon trait and daily cartoon work for more her husband's play. Thus for Mr. than a year. Then he went to Chicago Ames's purpose Mr. Paus became a and later to New York, taking up logical candidate to design pictures commercial illustration in connection which eventually should expand into with engraving. However he may scenic sets for the sequel to the first have diverged from his original inten-Maeterlinck fairy play.

With the entrance into the war of illustration. His symbolic and alle-

America and in response to the call for gorical drawings suggest that mural services of poster artists Mr. Paus painting ultimately will claim his talturned suddenly and effectively to pic- ents. turing brute strength and brawn of soldiery. Many persons were amazed at the chameleonlike transition. An artist whose genre had been akin to that of Maxfield Parrish might hardly be expected to put a punch into was posters. Yet that is what Mr. Paus did, and with such telling effect that Mr. Corbett-She'll be lucky if she the reaction was prompt and he was besieged by offers to continue in poster work. The artist's ambition does not He along this line, however. "I have devoted years to the study of decorative illustrating," he avers, "and I do not care to devote my time exclusively

to poster work." Herbert Paus is not a Latin Quarter artist; he is esentially an American product, and his work is a careful application of acquired knowledge to his will need basting. (Exit Parsons). own especial inclinations and capabilities. He began under Bert Harwood

## THE NEW CINEMAS.

The Strand Theatre will present William A. Brady's picture of Louisa M. Alcott's story, "Little Women," which was filmed in and about the Alcott home at Concord, N. H.

Mary Boland is featured in the film offered at the Rialto, "A Woman's Experience," which was adapted from Paul M. Potter's play "Agnes."

"A Romance of the Air," based

on Lieut. Bert Hall's book, "En l'Air," will be featured at the Rivoli. Lieut. Hall and Edith Day are the leading players.
"Pals First," will be shown at Loew's New York Theatre and

Roof on Monday, "Mrs. Leffing-well's Boots" and "America's Answer" on Tuesday, and Marion Davies in "The Burden of Proof" on Wednesday.
"We Are French," featuring

Rupert Julian, will be shown at the Broadway, where the Charlie Chaplin film will be shown

again.

Pictures of the battlefields will be shown by E. M. Newman. the travel lecturer, at Carnegic Hall for five consecutive Sunday evenings and Monday afternoons beginning next week.

## NEW YORK'S LEADING THEATRES AND SUCCESSES



now the whole village has gone.

mean, fork out? Fork what out?

Come on-fork out.

Where's the duck now?

your trouble?

hind leg.

Parsons (holding out her hand) .-

One'd think I was a Rothschild.

Parsons-Where I put it, of course,

Lyceum Ess. 8 20. Mainers Thurs. 18 34. at 2:10. DAVID BELASCO

Jeanne Eugels Winifred Fraser Edith King Paulette Noiseux Lorna Volare John W. Cope Edwards Davis George Giddens George Abbott S. K. Wolker Aida Armand



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Chas. Kine & Phil Baker
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